

ASUS selects new officers

by Rick Boychuk

Two hours after polls closed yesterday Ted Moss was declared next year's president of the Arts and Science Undergraduate Society (ASUS) with 107-vote plurality.

Moss reacted graciously to the results. "Both my opponents ran a courteous campaign," he said, "and I would encourage them to get involved with ASUS." He added that he wasn't "going to be a president and sit back. I did not have that platform to get elected, I had it because I want to do those things."

The new president's campaign promises include the establishment of a reading week, publication of a student directory and the creation of an academic bazaar (pre-registration counselling to students by students).

The vice-presidential position went to Daryl Fridhandler by an 81-vote margin. When contacted by the Daily Fridhandler said he had been "sitting around tensely having a few glasses of wine" since the 4 pm poll closing. Fridhandler was still coherent at 7 pm when the Daily phoned him. He said he was "looking

forward to meeting with the council and putting together an activity program."

Results for the position of ASUS treasurer were the most decisive of the election. Michael McKenny polled a 332 plurality over opponent John Coussa.

McKenny attributed his success to exhaustive legwork and, "creative electioneering techniques." The night before the election a group of his fraternity friends wrapped him in an old blanket, bound him with belts and electrical cords and dropped him in the middle of Gertrude's. While he was lying there his friends distributed campaign literature to all the tables. The literature blitz minus the dramatics was repeated later in the evening, said McKenny.

The two arts representatives to Students' Council positions were taken by Michael Lazure and Sean McAlister. Balloting was close for these posts with only 54 votes separating the three candidates.

Chief Returning Officer Tom Hastings reports that voter turnout was about 13%. He said 780 out of approximately 6000 eligible voters cast ballots.

ASUS election results

ASUS Election Results

President		
Ted Moss	352	elected
Shereen Miller	173	
Nikiwe Mboleka	245	

Vice-president (Arts)		
Daryl Fridhandler	304	elected
Brad Prevost	223	

Treasurer		
Michael McKenny	507	elected
John Coussa	175	

Arts Representatives to Students' Council		
Michael Lazure	270	elected
Sean McAlister	240	elected
Leslie Rose	216	

Montreal
Thursday
March 15, 1979
Volume 68, Nos. 89 and 90

The McGill Daily

Canada's Only Students' Daily

Brocklehurst wins editorship



Henry de Cuyper Cadmus

Daily watchers and political analysts alike were stunned yesterday when 67% of the Daily staff turned out to elect Ann Brocklehurst editor-in-chief of Volume 69. Brocklehurst was considered the weakest of the three contenders and even her mother couldn't explain her daughter's victory.

"I mean, I was telling her she would win because I felt it was my duty, as her mother, to bolster her ludicrous ambitions," Mrs. Brocklehurst told the Daily last night. "If Ann's the best you've got, you're in a lot of trouble."

Brocklehurst has had an illustrious career with the Daily to date. She has served as a news editor this year as well as chairing the infamous Publications Board, where she used all her clout to lobby for a skylight to be installed in the Daily's Union basement office.

The skylight was a major plank in the platform that sent Brocklehurst to victory. "I'm going to make the Daily a clean, safe place to grow up in," the U3 History student told her staffers last night. "No more smoking, drinking or playing football in the office after hours. Oh no. But lots of green plants, and crewel-worked cushions on the chairs. Oh yes. And engraved invitations to all staffers for staff meetings: You'll see. We'll all live happily ever after, now that I'm the new task master, er, editor. Oh yes."

The outgoing editor is equally happy with the staff's selection. "She's an asshole, but what could I do," said current Editor Ellen McKeough when the results were announced. "I tried to stuff the ballot box, but a few of the diehard democrats got self-righteous."

Current Managing Editor Andrew Porter was also pleased with the new editor. "The fact that she can't read and she's the lousiest writer on staff could be misconstrued as a drawback. However, if we can enrol her in an English as a Second Language program this summer, she'll be fine."

Arts Dean violates faculty rules

by Cherise Valles

Professor Allan Fenichel (Economics) has charged Dean of Arts Robert Vogel with violating faculty rules by presenting an important letter to the Faculty Review Board before consulting the subject of the letter. The letter, sent by Professor Irving Brecher (Economics), concerns the promotion of Economics Professor Tom Naylor and deals with the procedure of the promotion as well as the merits of his case.

The charge was made in a question period at Tuesday's

Arts Faculty meeting. Fenichel asked Vogel, "How do you explain your violation of the faculty rules, specifically Section 5, in your treatment of the letter from Professor Brecher regarding Tom Naylor's contract?"

Section 5 states: "Should the Dean wish to supply written material to the Review Board, in addition to that supplied by the candidate and the Department, he shall make it available for comment by both the candidate and the Department."

According to Fenichel, the Dean has violated the above

rule by presenting Brecher's letter to the Faculty Review Board before informing the candidate or the Department.

Vogel responded to the allegations by apologizing to the Faculty, but added that there were two points with which he might explain the misunderstanding.

First, Vogel believed his office was not yet attuned to the regulations since it had only recently been incorporated into the rules.

Second, Vogel suggested Section 5 might not have been

invoked because Brecher's letter dealt with the procedure and not the merits of Naylor's case. He added that Naylor's recommendation had already been dealt with and that "the proper place for the letter was the Faculty Review Board."

Vogel stated that the letter was presented to the Faculty Review Board because it related to departmental procedure, but reminded the Faculty of a Senate regulation which states the Staff (i.e. Naylor) are entitled to see their files at the Review Board.

Due to financial difficulties, there will be no paper tomorrow.

ERRATUM

In yesterday's Daily it was falsely reported that Principal-elect David Johnston cancelled Chinese ambassador Wang Dung's speech here because of an unruly demonstration. In fact VP Academic Eigil Pedersen cancelled this meeting.

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continued on page 4

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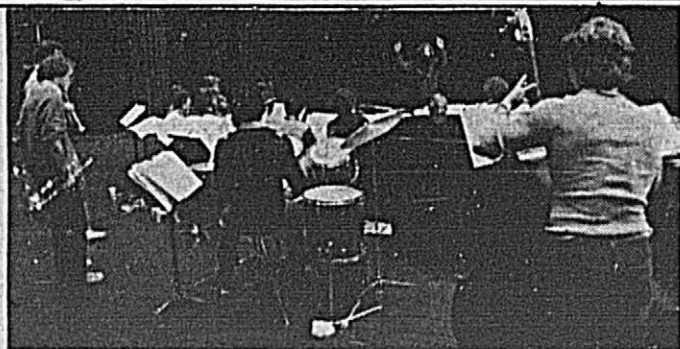
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On Saturday, March 17th the Barbary Coast Jazz Ensemble will be appearing in Gertrude's. This 20-piece student jazz ensemble from Dartmouth College, New Hampshire will be arriving in Montreal on Thursday, March 15th. Members of the group and six Dartmouth staff will need sleeping accommodations for Thursday, Friday and Saturday nights.

If you have a spare couch or mattress and you'd like to help us out, please leave your name, address, and phone numbers for Karen Weber at the Students' Society General Office, Student Union, Room 105 or call 392-8922 and leave the information with the receptionist.

THE WEEKLY

Go First Class With Second Hand Fashions

by Sachiko Okuda

Who buys second-hand clothing? "Anyone," says Frocks Trot owner Sean Murphy, "who is looking for a personalized mode of dress. In the past, people would come into the store looking for less expensive versions of what they were seeing in Le Château and on Stanley St. But more recently, people are showing a less restricted view towards fashion; they're dressing for themselves. Furthermore, my customers are becoming more aware of substance and quality in what they buy, such as the better fabrics like wool and 100% cottons."

Frocks Trot, one of the better known second-hand garment and accessory stores in the downtown area (across the hall from another big second-hander, Cheap Thrills, which deals in books and records), specializes in classic styles and forties fashions. However, the "retro point of view" is not pushed: "the customer creates the look he / she wants."

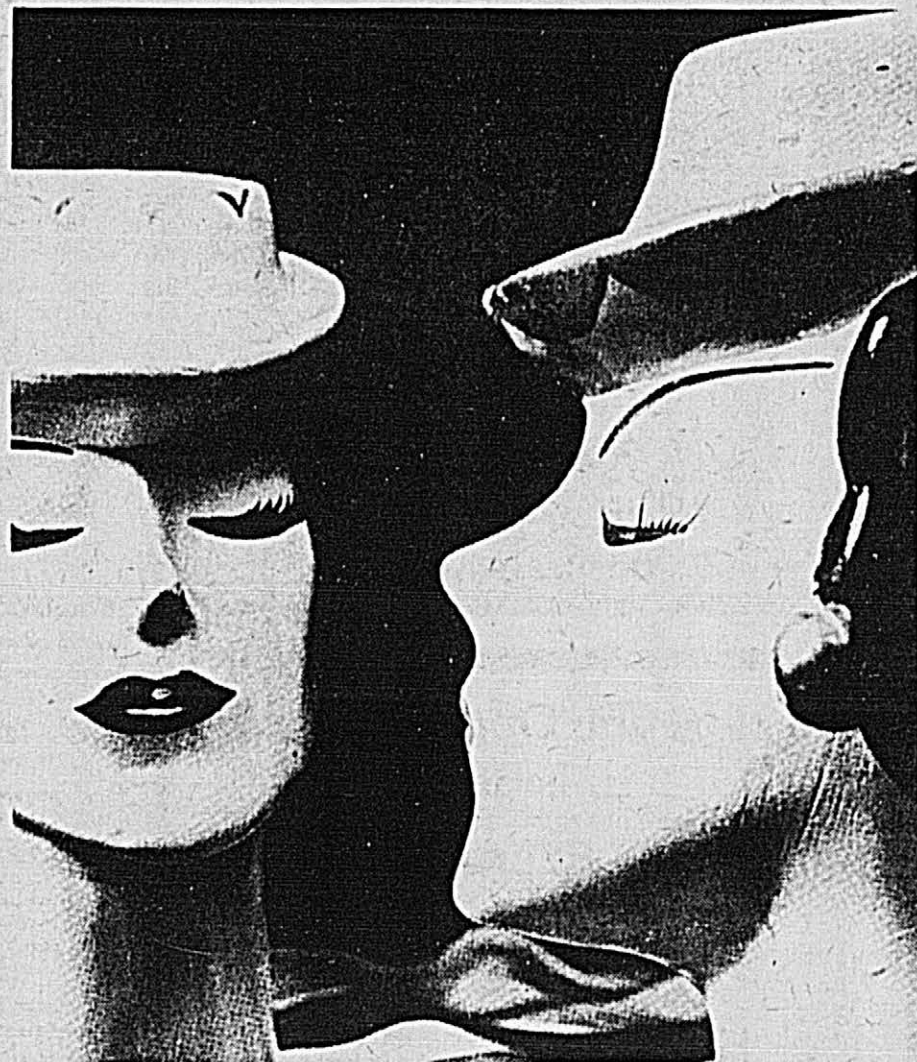
When asked about the current forties revival in dress, Murphy replied, "It's something fun, an opportunity for people to look at themselves and have a

laugh. That's the difference between the experience then, and its reappearance now. Yesterday Suzy Secretary, in her Chanel suit, was consciously seeking to emulate movie stars and the leading socialite figures of the day, a big contrast to today, when people don't know who to believe or who to look up to. The idols of the past are gone, and not having the options laid down for you invites freedom of choice in many actions."

While a major part of the stock at Frocks Trot comes from Toronto and New York, it should be noted that unique items are sometimes bought directly from the public, so the impoverished student might just be able to trade in 'that crazy silk kimono' for cash. Worth mentioning is Frocks Trot's selection of handknit sport sweaters, men's and women's coats, and men's tweed and corduroy jackets and vests.

Frocks Trot is located at 1433 Bishop, below Sherbrooke. Store hours are 11:30-6:00 Monday through Wednesday and Saturday; Thursday

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FILM

McGill Celebrates Poetry on Film

by Bill Wees

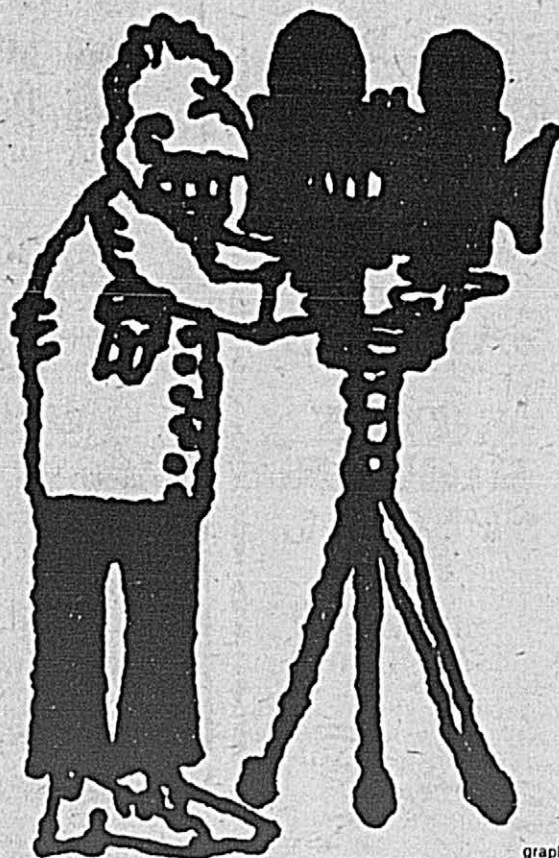
"Let's have a lively gathering to explore and celebrate poetry and film, poetry on film, the poetry of film, and the film of poetry." So wrote James Broughton when he was asked to take part in a conference on poetry and film at McGill. Broughton's comment set the tone for the subsequent planning of the conference, and the result will be an assemblage of artists, scholars, and students who will "explore and celebrate" the poetry of words and visual images in film and video.

On Saturday evening, March 24, Broughton will present an evening of films and readings drawn from his own long career in the arts. On Saturday afternoon Steve McCaffery and Gerry Gilbert, poets who incorporate films

and video into their performances, will present and discuss their work.

Poetry readings by J.R. Colombo and P.K. Page on Thursday evening will open the conference, and on Friday night Colombo and Page will join animation artists Veronica Soul and Joyce Borenstein in a round table discussion of the National Film Board's programme "Poets on Film." A screening of films from a Poetry Film Festival held last year in San Francisco will follow the discussion.

In addition, projects by faculty and students, as well as workshops, papers, and panel discussions will all be part of the week-end long event. Watch for details in next week's Weekly!



graphic by Ben Rosenberg

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Classified...

continued from page 2
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continued on page 8

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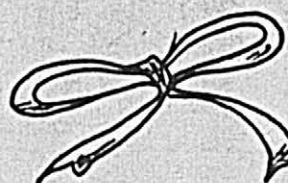
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Agatha's Disappearance Proves Worrisome

by Davidson Thomson

After the first ten minutes of *Agatha's* lush photography and slow-moving story, we begin to suspect that something is very wrong with this film. We're already a little confused and a little bored. And after the first 45 minutes we start to give up. *Agatha* has the look of *Murder on the Orient Express* and *Death on the Nile*, elegant and affluent, but it doesn't have any of their fun, none of the quick-paced lightness that rushes us through the lives of stylish murder suspects.

There's some confusion, it seems, as to the type of film the script-writers Kathleen Tynan and Arthur Hopcraft, and the director, Michael Apted want to make. Tynan and Hopcraft seem to be trying for a classic love story and a horror movie, while Apted is working on a period piece mystery with some light psychology thrown in. Apted's film is the one we want to see, but it's crippled by the contrived thriller plot of his writers, and when the holes in the story start popping up, we can't even watch his beautiful interiors without annoyance.

Agatha is, the credits say, "an imaginary solution to an authentic mystery"—the mystery of Agatha Christie's eleven-day disappearance in 1926. Agatha's situation before her disappearance, as a successful and acclaimed mystery writer, and the shy, and desperate young wife of Colonel Christie who plans to divorce her in order to marry his secretary, is sensitively explored. But the treatment of the lost eleven days is preposterous and grotesque, involving an electric chair, murder, romance, and suicide at a health spa in Harrogate.

Apted has coached his actors (Vanessa Redgrave as Agatha, Timothy Dalton as her husband, and Dustin Hoffman as Stanton, an American reporter in London who searches her out in Harrogate) to ignore the plot as much as possible and gets some excellent performances. Out of them they take chances with their material, so that they don't fit into the clichés that the film is based on.

Vanessa Redgrave is a gangly, big-hipped Agatha, clumsy and naive with messy hair. Her skirts are too short; she wears clothes as if she had no idea what they looked like, stumbling in her shoes, fumbling with a silver shawl. Redgrave has some wonderful touching moments—the way she says her own name with a touch of self-effacement; telling her best friend

Vanessa Redgrave and Dustin Hoffman star in *Agatha*.

that she has seen her husband's lover; playing the piano and singing "That Face" with the hotel orchestra and wiping away huge tears as she thinks of her husband. She does the best break-down-in-the-middle-of-a-song I've ever seen. She's immediately sympathetic, and we want her to be happy. When she comes down to meet her husband at the end, all in silver and looking beautiful for the first time, we want the colonel to say I love you and take her home.

Dustin Hoffman's Stanton too, is a social reject—he's a super-slick, super-smart, super-rich American—but he's Jewish and that cuts him off from the best people in this Old World English society. Hoffman plays with energy and humour. Stanton's first moments in the Harrogate hotel, masquerading as a pretentious American who starts loudly tipping the staff in the hotel lobby "in order to ensure the finest service in the future"

are perfect and funny. He's the ugly American with too much money and flash.

Together, the stars give life to the arbitrary romance that the script-writers have forced on them. They acknowledge the unlikelihood of it and play it light, turning it into a series of soft, pathetic encounters between two lonely people, a little like Maggie Smith and Timothy Bottoms in *Love and Pain* and the *Whole Damn Thing*. When they kiss, it's obvious they haven't done it often—it's new and clumsy and endearing.

Apted and cinematographer Vittorio Storaro have made the film a rich dark-toned period piece. *Agatha* is probably the finest film about the Twenties ever. It shows how beautiful the Twenties were, but at the same time it isn't always gaspingly gorgeous like most "old money films". The hotel Harrogate is dowdy and second-rate and the clothes don't always look

terrific—it all seems authentic rather than just set dressing.

And Apted's direction of the climax is startling; it's the only time the film has any action with quick cuts of Stanton running, screaming women in the spa, and a reverse of Roeg's great sex scene in *Don't Look Now*, Agatha calmly undressing.

But Apted's direction can't save the climax from being a lie-down, not because we know what's going to happen but because its original conception is so bad. Instead of a sense of excitement at the mystery being finally uncovered, we're left with a sense of horror and sadness (and scepticism) at a woman driven to such desperate lengths. The script is full of mistakes—there's a big hole between Agatha's car accident and her appearance at the hotel, and a dumb sub-plot with the police and Colonel Christie that never goes anywhere; the romance, funny and touching as it is, never loses its implausibility, and in the end, just gives up, bitter without any sweet.

Until someone comes up with something better, it's nicer to think that Agatha did have amnesia for eleven days and just got harmlessly lost.

Second hand fashions...

continued from page 3

and Friday 'til 9:00. Charge and Mastercharge are accepted and a standard layaway plan is offered.

If dRags in Old Montreal is any indication, then the second-hand fashion business may be said to be thriving. The store, which moved last July from its original location on Place Jacques Cartier, to St. Paul East, has, in its four years of operation, provided outfits for various theatre and movie companies, most recently, for the Québécois film *Ombre du Soir*. dRags

will also be providing the clothing for Régine's "History of Fashion Show", which takes place at the Hyatt Regency on March 28.

dRags specializes in "turn-of-the-century to the fifties originals" in clothing, shoes, handbags and accessories. The stock, which was privately collected over a period of ten years by owner Dale Weideman, amply fills the store's two spacious rooms. Not all of the clothing is second-hand; brand-new shoes and a large shipment

of sample handbags from the thirties and forties make up part of dRags' collection.

Says salesman Ron Andries, "We offer what is meritable in fashion, the beautiful fabrics and quality workmanship which aren't available today. While no one style is stressed, due to the variety of clothing we offer, the staff is always willing to help out a customer in putting together a certain look."

dRags is located at 367 St. Paul St. E.,

Metro Champs-de-Mars. Hours are from 11:00-8:00 Monday through Wednesday and Saturday; 11:00-9:00 Thursday and Friday, and 1:00-8:00 on Sunday. A 1/3 to 1/2 off sale is in effect until the end of this month.

Other centrally-located stores where second-hand fashions can be found include: BZ (1221 Crescent), By the Pound (1219 Crescent), boutiques in Labyrinthe (486 Ste. Catherine St. W. in the basement), and the Salvation Army (1620 Notre Dame St. W.)

THEATRE



photo by Ian Westbury

A scene from *La Folle de Chaillot*.

Madwoman brings Old Montreal to the Stage

by Mark Gerson

reprinted from *The Thursday Report*

When Joe Cazalet decided to take Jean Giraudoux's *La Folle de Chaillot* (Madwoman of Chaillot) from the bohemian Chaillot quarter of Paris and place it in the fictional Montreal district of Champlain, he took a big risk.

He wanted his production to reflect the reality of Montreal, Quebec and Canada and so decided that his *Folle* must be bilingual. That problem was overcome with a new translation by Cazalet and Montreal actor and director Gil Viviani.

The entire evening was *impressionnante*.

The story of the characters of Montreal's Champlain district (which bore an uncanny resemblance to Old Montreal) and their desire to save their way of life from the plans of a group of scheming industrialists who believe they have discovered oil under Montreal, was sensitively adapted, brilliantly directed, cleverly played, exquisitely costumed, magnificently

set and expertly lit.

From the moment I set foot in the theatre lobby, I was caught up in the joie de vivre of Champlain. The live Québécois music that filled the theatre, the caricaturist and artisans who displayed and sold their handicrafts in the lobby, all contributed to the Place Jacques Cartier atmosphere, as did the first act set (designed by Dan Hoffman), a typical *café du vieux Montréal* with the Montreal skyline looming in the background.

The second act set, a deep, dark, forgotten basement, was equally impressive with its winding staircase soaring into the flies and its fabulous stretched-rope panels. It was during this act that lighting designer Angela Luck's skills were most notable. Particularly imaginative was her playing of the lights off the rope panels to create unusual effects.

Far and away the stars of the show were the four madwomen.

Countess Aurélie, *La Folle de Champlain* (the "title" role) was played with elegance and style by Janne

Ewasew. The aristocratic bearing of the woman in turn-of-the-century dress whose strong will and sense of purpose pull the Champlain residents through their crisis, was expertly portrayed by Ewasew, though she seemed more relaxed and was more competent when playing in French.

The talents of Lou Reynolds, Margaret Stocker and Teresa Santamaria in the character roles of Constance, the Madwoman of Highmount; Gabrielle, *La Folle de Parc Chapelle* and Josephine, *La Folle de Carré St. Jacques* cannot be overstated.

Reynolds' frumpy, middle-class matron whose friends must meow three times before they're admitted to her home spent much of her Act II appearance fretting over her late (and now invisible) dog Dickie. When she pulled a brush from her giant handbag and began to brush her "little Dickie," the opening-night audience could hardly contain itself.

Stocker's Gabrielle was a 60-year-old, wide-eyed, blushing virgin, complete with blonde ringlets, a lace hat and a twenties outfit.

Teresa Santamaria's portrayal of Josephine, a hard-nosed forties politico who spends a good deal of her time waiting for Duplessis to emerge from Mary, Queen of the World Cathedral, was a gem. Her conducting of the mock trial (a relative was a lawyer, so she, naturally, is the legal

expert) and her invocation of Bill 101 were priceless.

If I had room to mention the entire cast, I would, because everyone, in his or her own way, was very good. Each actor, no matter how small the part, had a distinct character and remained "in-character" throughout.

Cazalet's ability to handle large casts (*Marat/Sade*, *Happy End*) was evident in *La Folle de Chaillot*. He made sure that everyone, down to the smallest walk-on, played an integral role in the play.

Also deserving of credit is Pierre Pilon, both for his performance as le Violoneux, and for his musical direction.

Last, but very far from least, kudos should go to Terry Ann Gaub, Concordia's brilliant costume designer. Every costume in *La Folle* was a masterpiece and accentuated each character to such an extent that if the actors had never uttered a word, Gaub's costumes would have said it all.

This isn't to say that *La Folle* was without its flaws. But when compared to the overall impact of the production, the flaws can easily be overlooked.

If you love theatre and can handle a play that's more than half in French, you owe it to yourself to see the Division of Performing Arts' *La Folle de Chaillot*, playing through Sunday at the D.B. Clarke Theatre.



Joanne Ewasew as *La Folle de Chaillot* and David Medeiros as Pierre.

photo by Ian Westbury

AROUND TOWN

The Moustache Club Cleans Up

By Mark Butler and S. Peter Loshin

There is a new place to party in town. A place where the crowd is young and the dress casual, where there are plenty of long tables, inexpensive drinks, and live entertainment. To what are we referring?—the refurbished Moustache Club, at 1455 Closse St., across from the Forum.

Since January the Moustache has sported a change from draft to bottled beer, new carpeting, an enlarged dance floor, and an expanded stage area. The club is clean and is now rid of any seedy clientele that may have plagued the Moustache in the past. The club also features a new juke box stocked with Rock, (18 Stones cuts), and a superb sound system to kick out the tunes.

Along with the new decor and sound system, top-flight entertainment like the band Lighthouse, and vocalist David Clayton-Thomas have been featured recently. The move to bring "name" entertainment to the Moustache is aimed at attracting university students. "We're trying to give the kids what they want," explains Arthur Dalfen, the area promoter.

On the evening on which we visited the Moustache, entertainment was provided by a band from the Maritimes, Molly Oliver, a five man rock outfit recently signed to London Records. In their opening set, the band covered material by The Moody Blues, CSN&Y, Boston, and The Doobie Brothers. Two and three-part vocal harmonies were backed by everything from Mainstream Rock to slow and

sweet ballads. Molly Oliver is a polished band and although their individual musicianship is quite capable, their gimmicks of phasing and echo made the band sound like they were playing in a wind tunnel à la Angel, Starz, Boston, et al. While their lighting provided visually exciting

stage effects, Molly Oliver's performances of copy material was rather lacklustre.

Molly Oliver is characteristic of bands with, what London Records representative Gary Chalmers calls, "commercial ability". It is this kind of musical offering that Dalfen hopes will figure significantly in the comeback at the Moustache. He may be right. The near capacity crowd's enthusiastic response to Molly Oliver indicated that the patrons got all that they came for.

The Moustache Club offers free entertainment during the week and boasts the lowest liquor price in town with beer at \$1.00 before the band plays, (somewhere around 9:30) and \$1.25 afterwards. There is a \$2.50 cover charge on Friday and Saturday nights. While it may not be this city's answer to the Bottom Line considering the reasonable prices and popular bands, it should be an attractive alternative to Montreal students. See you at the Moustache.



graphic by Ben Rosenberg

Today

Marine Science Seminar:

Dr. J.W. Wacasey of the Arctic Biological Station will speak on "Stability and Diversity of Zoobenthic Communities" at 2 pm, 408 Eaton Building.

Gay McGill:

A medical doctor will present, "Venereal disease: Causes, Cures and Complications." Room 425 Union, at 7:30 pm.

Fencers:

There will be no beginners class or club practice tonight. Come Tuesday.

ASUS:

Important meeting tonight at 7:30 pm. Be there!

Political Science Departmental Seminar:

Professor Zbigniew Pelczynski of the Dept. of Political Science will speak on The Problem of Legitimacy in East European Regimes, with special reference to Poland at 3 pm in Leacock 411.

Poet at Cont Ed:

Dr. Michael Gnarowski, well known poet, editor, publisher, will address the Creative Writing classes of the Centre for Continuing Education at 6 pm Strathcona Hall, 772 Sherbrooke Street West.

Faculty of music free concerts:

Recital Room C-209 1 pm: Brass Quintet, coach: James Thompson.

Last chance today:

Hospitals in the Montreal region use over 800 pints of blood a week! Still, only a small number of people donate this vital fluid, which can't be made artificially. Have a heart—give blood at the Medical Blood Drive, 6th floor McIntyre Medical Sciences Building, open from 10 am to 6 pm. There's free beer, a ticket to see *Coming Home* tomorrow, and a chance at a free trip to Ireland waiting for you.

Department of Anthropology (McGill):

Presents Professor Norman Clermont (Dept. of Anthropology, Université de Montréal) speaking on: *Point-au-Buisson: a summary of Woodland Period prehistory in*

the Lac St. Louis area, 4 pm Leacock 738 (coffee will be available from 3:45) All welcome.

Rock around the block:

Have you seen Wasted Daze?? Don't waste your night...come hear the best in popular music...Top 40 and get out on the dance floor. 9 pm. Free admission! In Gertrude's.

MCSS General Meeting:

General Meeting & General Election held by McGill Chinese Students' Society at 8 pm in Leacock Rm 26. All MCSS members are urged to attend. Please bring membership and ID cards. Refreshment will be served! Agenda please refer to yesterday's Daily.

McGill Curling Club:

Time's running out on the ole curling season, so you'd better get your last rocks off fast. Ice time at Royal Montreal Friday night at 7 pm and again next

Friday night at the same time. Rocks Hudstone promises to be there, do you?

Barbary Coast Jazz:

Students who volunteered to put up our guests from Dartmouth: please come to a meeting at 7:30 in Union 104 to meet the group.

Centre for Northern Studies and Research:

"Présence": A series of slides depicting the role of S.A.G.M.A.I. (Secrétariat des activités gouvernementales en milieu amérindien et inuit) in the development of northern Quebec. Representatives of this new government organization will be available after the slide presentation to answer questions.

Amateur Radio VE2UN Open Meeting:

5 pm in Union 401. Program includes seminars on: Voice

continued on page 13

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WORLD WAR III:

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- Idi Amin sent his family away from his bash with Tanzania!
- René does not want Anglos at his soirée!

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Classified...

continued from page 4

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352 — Help Wanted

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\$10 will be paid to NON overweight women, ages 25-55, who participate for 1 1/4 hrs as control subjects for an obesity study. Involves answering questionnaires & providing samples of saliva (nothing scary!). If interested, contact 931-8466.

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continued on page 14

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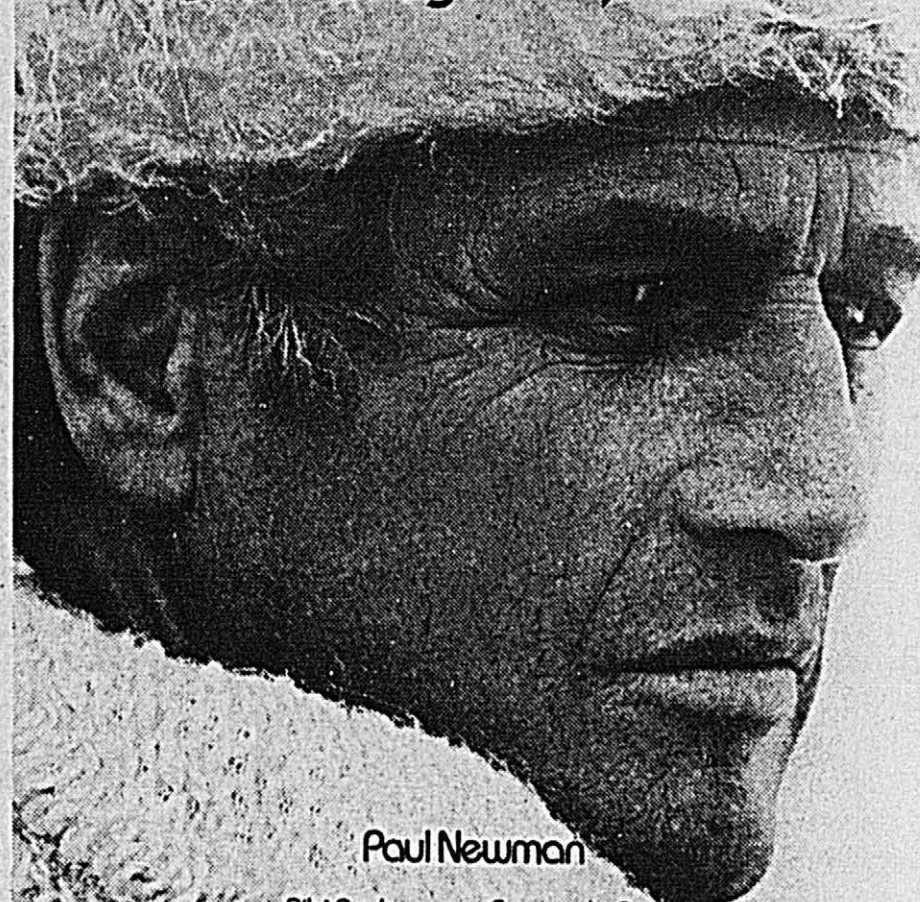
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ON CAMPUS



McGill Hosts Folk Festival

by Harold Koblín

McGill students are about to be given a chance to return to the glorious non-disco-ized sixties via the upcoming McGill Folk Festival, to be held Wednesday, March 21st in the Union Ballroom.

The concert will feature Priscilla Herdman, Ian Tamblyn, and the team of Billy Novick and Guy Van Duser. Herdman, the star performer of the act, is renowned for her folk versions of the poems of Australian poet Henry Lawson.

Her debut album, "The Water Lilly" (on Philo Records) has received rave reviews by the music press. The *Montreal Gazette* has heralded Herdman as "a major new light to herald the folk scene." She has played in most of Montreal's coffee houses and CEGEPs, and has toured across Canada with Kate and Anna McGarrigle.

Ian Tambly is also a musician of some renown. Hailing from Thunder Bay Tambly has received considerable praise for his performances on, among other things, Sylvia Tyson's "Touch the Earth". Tambly, who has also opened for the McGarrigles, claims to

have been influenced by everything from John Hurt to the Fugs, and claims that his strongest influence was a small, unknown act that caught in Thunder Bay, known at that time by the rather emphatic title of Neil Young and the Squirts.

Presently, Tambly is a member of the "Sneezy Waters Band". As well, he has two solo albums.

Billy Novick and Guy Van Duser, on the other hand, have been playing traditional folk, swing jazz, and "good-time music" for the past two-and-a-half years. Billy Novick, who is from New Jersey, used to play clarinet for David Bromberg, while Van Duser has been lauded by no other than country great Claude Atkins as "one of the most promising guitarists on the music scene today".

The concert will begin with Novick and Van Duser, who will be followed by Ian Tamblyn. Priscilla Herdman will start the last act by herself, after which she will be joined by Novick and Duser.

Tickets are available at Sadie's and are going for \$3.50 for students and \$4.50 for the general public.

THEATRE

Out to Lunch? See Overtones

by Joey Kary

Overtones, which opened this week at McGill Players' Sandwich Theatre, involves an ordinary tea-time conversation between two women. Although this doesn't sound like a very dynamic basis for a play, the players are able to capture the audience immediately.

While the tea-time conversation is going on, we hear a dialogue between each woman and her inner self; each inner self is portrayed by actresses Micheline Chevrier and June Chaprin. Harriet and Margaret, the original women are played by Louise Kohl and Joan Dalton. The characters are believable and magnetic from the moment the play opens. They are able to maintain their credibility throughout.

The direction of the play is excellent; it moves quickly and smoothly as we listen to all three conversations at once. Unfortunately, the inner selves are portrayed as being as shallow and superficial as the outer selves; it is not clear whether this is a fault in the script or in the direction.

Overtones continues today and tomorrow at 1 pm on the third floor of the Union building.



A scene from Lunchtime Theatre's production of *Overtones*. *Overtones* will be playing 'till Friday. Lunchtime Theatre happens daily at 1 p.m.



Photo by Andrew Orenham

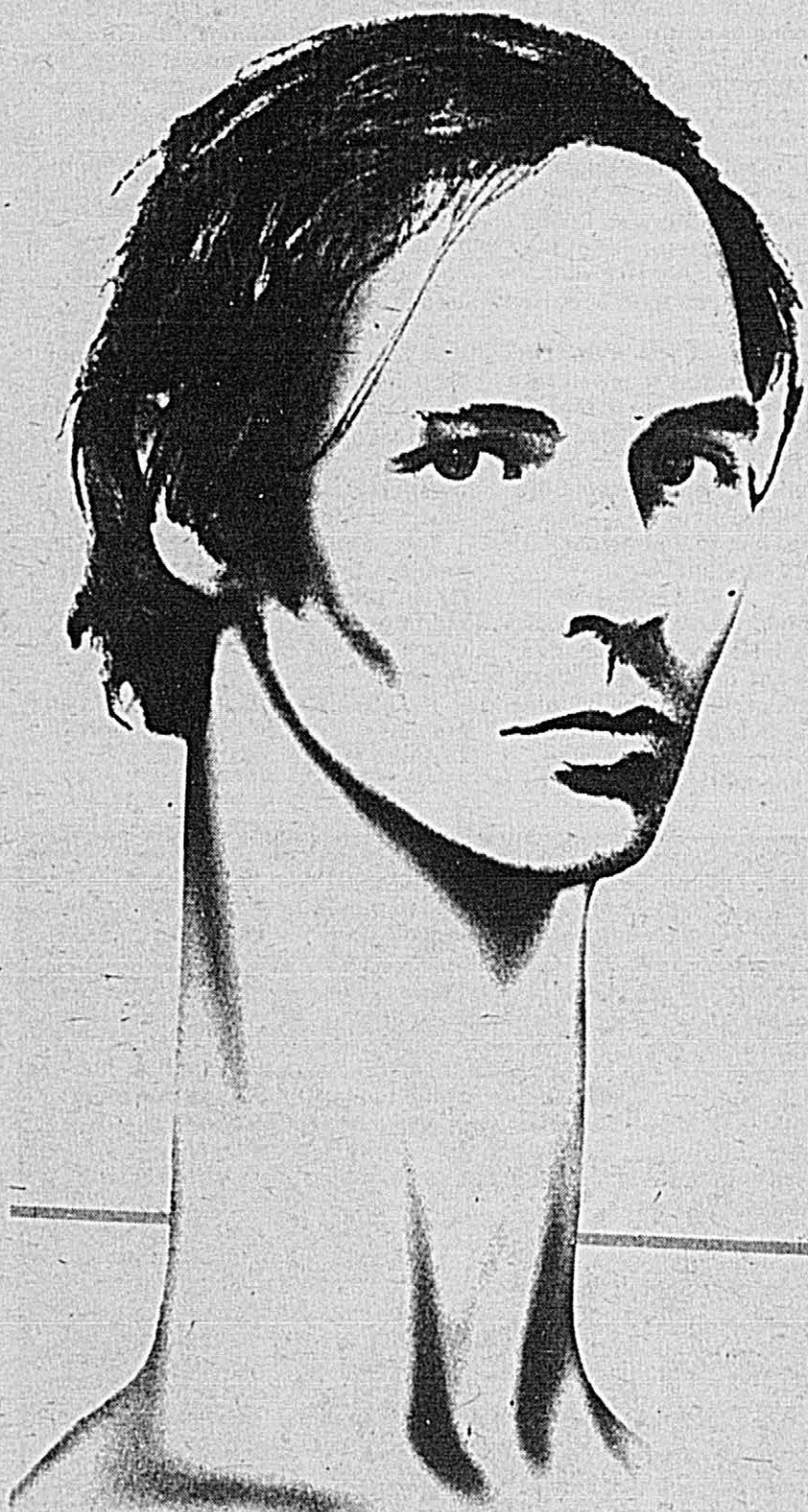
Innovative Dance Comes To Morrice Hall

Fans of modern dance will soon have the opportunity to see one of Canada's most critically acclaimed dance acts, the Dance Plus Four group. Hailing from Kitchener-Waterloo, the cultural bastion of southern Ontario, the group presently has 25 acts in its repertoire.

The company was founded by Gabby Miceli and Nancy Robert-Forbes and first performed at the University of Waterloo in May, 1977. Their dancers come from a broad background of such disciplines as jazz, ballet, and modern dancing.

The group has received critical acclaim from the *Globe and Mail*, which has described the troupe as being "tortuous, beautiful...their anguish and desperation is well expressed...some of the most graceful and expressive arm motions that ever evoked a wing span".

The group will be performing on March 18 and 19 for the Tuesday Night Cafe in Morrice Hall. Tickets are \$2 and are available at room 155 in the Arts Building.



The Many Faces of Furey

by Chris Pomiecko

It is dangerous and often fallacious to try to describe people in one word. But if there is one word which characterizes Lewis Furey, it is eclectic. Which tells you nothing.

Furey has been compared to such sundry people as Lou Reed, Neil Sedaka, and Leonard Cohen (all in the same breath, no less). As absurd as the juxtaposition of these names may seem, it points out the difficulty in defining this young man whose music combines the stylistics of classical, cabaret, and rock, welded to his

unique lyrics.

Furey's life has been as multifaceted as his music. Born Lewis Greenblatt in Montreal's west end 27 years ago, Furey studied as a child at the Conservatoire de Musique de Quebec, soloing on violin with the Montreal Symphony Orchestra at the age of eleven. At 15, Furey graduated to the Juilliard School of Music in New York, where, in his spare time, he acted in pornographic films, worked as a waiter at Max's Kansas City and hung around with the Warhol coterie.

In 1968, Furey obtained a Canada

Council Grant to study at McGill while still in Juilliard, so he commuted for a while between the two cities.

Dissatisfied with his lack of success in the music circles of New York, Furey went to the Greek island of Hydra in 1970, where he concentrated on writing poetry and "detoxifying" New York from his system.

After returning to North America, Furey signed with Gamma Records of Montreal. He has released three albums on Aquarius Records in Canada, gradually building a cult following, until his recently-released *The Sky Is Falling* charted in Montreal's top twenties. Still undeservedly an oddity on major North American markets, Furey nonetheless seems on the verge of commercial success.

*"caught you
investigating my mask
did you*

find any traces from my past"

(lines from "caught you", Lewis Furey)

Released in 1975, Lewis Furey's first eponymously-titled album details the vagaries of ambisexual love and betrayal. The artist adopts several poses, from the hustler in the opening song "Hustler's Tango" to the discarded and embittered lover in "Closing the Door": ("if i see you again/try not to pretend/we've lost anything of value"). What Furey does through the lyrics on this album is, in the best tradition of cabaret songs, take a universal yet deeply personal event and romanticise it, extending it through metaphor and imagery.

Instrumentation on this album is sparse and effective, always complementary to the urban poetry of the lyrics. Using sounds like an impressionist, Furey blends several styles of music to excellent effect. Counterbalancing the cascading strings and classical piano are instruments as varied as banjo, oompah-pah tuba, oboe and balalaika.

The Humours of Lewis Furey, which was released in 1976, continues in the vein of the first album, but to a more extreme degree. Songs of almost inhuman cynicism, like the FM hit "Top Ten Sexes" alternate with more self-pitying love ballads. What prevents the record from being sterile is the constant sharp edge of humour that runs through the songs.

What differs most from the first album is the highly-polished production of Roy Thomas Baker, producer of Queen's sound-bloated discs. Fortunately, the addition of more conventional rock instruments—guitar, bass and percussion, and vocal overdubs—doesn't overwhelm Furey. Underneath the rock is Furey's harmonic piano and strings.

There is a basic difference between music composed on the piano and on guitar. With the piano, one has a fuller and more textural feeling of chords and octaves. The benefit of the more linear guitar is its propelling rhythm. Furey has managed to combine them, making *The Humours of Lewis Furey* an album which is immediately accessible (more so perhaps than the first) but also worth repeated listenings.

The Sky Is Falling, released this month, could be interpreted as Furey's bid for popular appeal. The quirkiness and rough edges which made the previous albums so idiomatic and occasionally bizarre have been eradicated, under the glossy production of Jeff Lissauer. In place of the anonymous and thus universal situations we have songs about Jack the Ripper and international jewel thieves. For the first time, it seems as if the words had been fitted to the music, and also, for the first time, Furey relies heavily upon musical styles from other genres, such as fifties shoo-bop on "Waiting on You" and calypso—"circus melodie."

However, these are personal criticisms, for considered objectively, *The Sky Is Falling* is overall a very powerful album. Rock has given Furey's albums a driving insistence, abetted by Furey's unconventional, emotive voice. Whether the words are personal or made-to-order, Furey conveys them with a conviction and irony suited by his somewhat unusual voice which ranges from a growl to a whine. Central to the album is the haunting title song. This cut also exemplifies Furey's ability with words. From the first extremely banal lyric—"i'm outa luck / little red firetruck / stuck in the muck"—Furey builds visual images up to "i'm a little pin / watching the angels dancing / all over him." This is perhaps Furey's greatest asset, his ability to take an extremely ordinary situation and stretch it just one step further, giving it a new insight.

And perhaps one shouldn't be overly critical, anyway. As Furey sings in his translation of Robert Charlebois' "Homme Ordinaire":

*"i'm just an ordinary guy
sometimes i like to let the time slip by
sniffing coke maybe getting a little
high*

*watching the sun in my baby's eye
but sleeping dogs aren't left to lie
these days they want popsingers to
fly."*





Jackson and Jazz Have the Blues

by Ethan Friedman

An investigation into the fate of modern jazz reveals a frightening and frustrating paradox. Jazz has always struggled against insurmountable odds. From the early days, the art has evolved in the shadow of an often brutal and bestial environment. Oppressive racism remains a constant source of jazz tragedy. Celebrated artists like Bessie Smith, Billie Holiday

and Charlie Parker help us to understand the plight of the jazz musician.

The enormous stresses of creating and reworking this art form to new heights of innovation despite overwhelming prejudice and economic deprivation, has often led to self-destruction, as in the case of Bird, Fats Navarro, and Bud Powell. Sudden premature death has also taken its

toll. Wes Montgomery, Charlie Christian, John Coltrane, Eric Dolphy, Clifford Brown, Cannonball Adderly, and Fats Waller were all giants struck down early in their historic careers. One of the most ironic problems jazz has faced is an outrageous lack of financial reward. Substantial material profit continues to elude the entire art. This seems absurd when one considers the incredible hegemony jazz has sustained in the music world.

The be-bop era, which began in the late forties, was perhaps the most fertile period in jazz history. Leaps in innovation attest to the genius of these individuals. The incredible reserves of talent and creativity that pervaded the Bop evolution are still strongly fuelling jazz today. Although the art form has evolved, it continues to rest on the timeless masters of the past. Survivors like Dizzy Gillespie, Dexter Gordon, Art Blakey, Max Roach and Milt Jackson continue as the reigning giants, playing today with the same dedication, sincerity, and vitality.

Juxtaposed with the cultural bleakness of the seventies, the jazz paradox becomes more alarming. As rock music wanders without direction, life drags on in these Eddie Money years. Thanks to an omnipotent mass marketing media, neither talent nor integrity is necessary for success. With huge budgets and shrewd advertisers, messengers like CHOM continue to bombard the populus with processed garbage. There is a way out of the wasteland, yet this blatant neglect of jazz goes on. The gods of Bop are still searching for markets, more exposure and recognition. This music is as fresh and inspiring as it was 25 years ago.

Milt Jackson is a perfect example.

Together with Red Norvo and Lionel Hampton, Jackson pioneered the vibraharp to jazz respectability. As the

first vibes player to integrate his playing into the bebop movement, Jackson is an innovator of great stature.

Born in Detroit, in 1923, Jackson began singing gospel. After piano study at 12, and guitar and drums in high school, he decided to look for something new. A teacher steered him to the vibes, his first instrument. Jackson's style, though in part borrowed from Norvo and Hampton, was shaped by the influences of Art Tatum, Coleman Hawkins, Bird, and Lester Young. He was discovered by Dizzy Gillespie, who brought him to New York in 1945. His career took off.

After freelancing with Howard McGee, Tad Dameron, Thelonius Monk, and Woody Herman, he joined Gillespie in 1950, playing vibes and piano. In this setting, Jackson began to play vibraharp with John Lewis on piano, Ray Brown on bass, and Kenny Clarke on drums. The group soon became the Modern Jazz Quartet. Brown and Clarke were replaced by Percy Heath and Connie Kay, and the MJQ remained united for an unbelievable 20 years until their breakup in 1974.

John Lewis, sometimes called the classical musician's leader, incorporated classical jazz forms into a gentle swinging context, producing a relatively disciplined unity among the players. Jackson was obliging and successful, although the musical framework often restrained him from wailing the blues. Finally, in 1974, Jackson decided to leave the MJQ and the group disbanded.

With independence, Jackson let out his full emotional sound, which is the root of the blues. There is no one more eloquent and imaginative in this context than Milt Jackson.

His recent appearance at the Rising Sun was a joyful testimony. Nothing satisfies like the blues. A totally exhilarating experience, Jackson's funky grooves had everybody moving. Bags himself was cool, sprightly, and elegant as he churned out endless streams of blues-drenched ripples. If he was not tearing up the club on a racing uptempo romp, he was equally adaptable to a beautiful ballad. The vibes became dark and sensuous as Jackson got right to the meat of "You Don't Know What Love Is," and "Softly, As in a Morning Sunrise." His artistry and virtuosity were electrifying and inspiring.

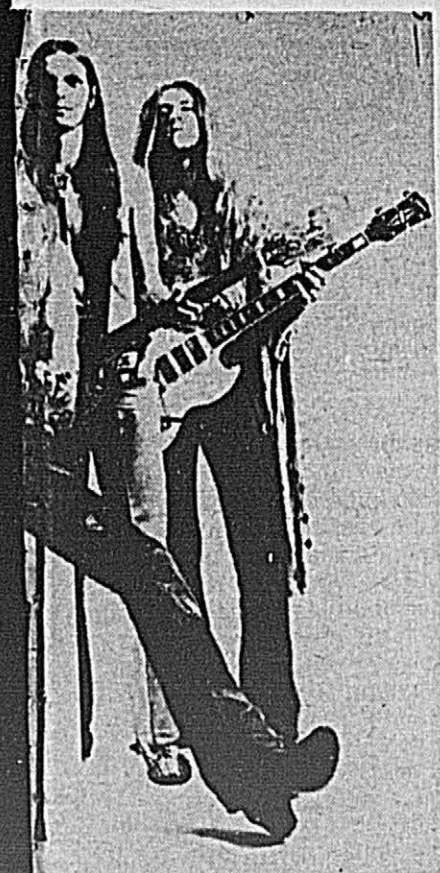
When speaking to Jackson, the cold reality is once more brought home. He is a bitter, frustrated victim of an ignorant, jaded age.

"Jazz has never had exposure. If it had gotten the kind of promotion that rock gets today, crossover fusion wouldn't exist. The MJQ was 20 years of financial failure," he says frankly.

Jackson estimates that the quartet was grossing about \$600 a week, a humiliating sum for artists of such stature. He is specific and perceptive in pinning the blame. "The media doesn't want it, American society doesn't want it. The media has never tried to make jazz enhancing. We have never had a 'Saturday Night Live' or an 'American Bandstand' every week coast to coast."

Ironically, he points out that jazz had more exposure in the days of radio. The advancements in communication afforded by television have

continued on page 12



Alice Cooper: Recipe for a Hit Album

by David Wilkenfeld

Anyone who knows anything about pop music knows about formula songs, manufactured for the teenybopper Top Forty set who'll buy anything with a beat and a good hook. For those of us who are able to transcend that world of mass-produced media hype, there exists a completely different musical experience called the long-playing, or LP record album. Many LPs are simply a collection of bad songs and formula hits with the occasional quality cut thrown in, but not always. In fact, some performers use formulas of their own.

Here's one recipe I enjoy: Take one idea (as bizarre as possible), add some outrageous and shockingly amoral lyrics, and throw in a hit single, just for the money. Stir the mixture until about ten songs are formed. Package and serve and you have what is known as an Alice Cooper Album.

This has been Cooper's formula in his

last four albums, including the latest, "From The Inside". It works. Alice is one of the few performers around whose main concern is entertainment. He gives us what we want—insanity. The public eat it up.

On stage, he is unparalleled as he confronts his audiences with snakes, guillotines, and dead babies. On record he shares nightmares and trips to hell with his audience.

It is not surprising that after all that, we find poor Alice in a situation resembling a rock 'n' roll cuckoo's nest. "From The Inside" is all about Alice's experience in an insane asylum. Inside, we meet people like Jackknife Jonny, a vet who didn't return home from the war with all his marbles. We also meet Nurse Rozetta and Cooper begins to share with us his X-rated fantasies: *Secretly my eyes undress her*
Let me feel your tongue depressor
I'm suddenly twice my size
My pants are all wet inside

Cooper also has a great talent for turning people's stomachs when he wants to. From breaking off babies' heads to mauling a leper to Aunt Jane, his ideas have kept us truly entertained. His morbidity is comical in a tune called "Millie and Billie", a tender duet in which two lovers ask the musical question, "Why is love crazy?" As we listen we wonder what these two saints are doing here. Then the final verse:

continued on page 12

In the Groove:

Back Bay's Sanctuary

The J. Geils Band-Sanctuary (EMI)

by Ron Wigdor

J. Geils, the first big Boston band from the Back Bay section, emerged in the late sixties, and has since seen the likes of Aerosmith, Boston, and most recently, The Cars, surpass them in general popularity. Aerosmith has remained consistently annoying over the years. Geils is the only outfit that has produced good quality music (often unnoticed) throughout the decade.

The transition from the dominating Warner label to Capitol has left the group's sound virtually unscathed. Blues, R&B, and good-time rock'n'roll tunes that have become customary in the seventies are still prominent on their latest L.P. *Sanctuary*.

Side one is a long, flowing dancing party of rock and rhythm and blues. Recorded in the same tradition as "So Good" and "Give It To Me", the songs "I Could Hurt You", "One Last Kiss", and "Take It Back" have a rhythm that makes foot stomping unavoidable. Magic Dick's harp solos are as much a part of the Geils sound as Peter Wolf's frantic ranting and raving. Wolf lets loose on these three cuts. The title song which follows contains some of Geil's rare social commentary. A bad rap on mankind's impersonal, dehumanizing society, *Sanctuary* describes man as "being trapped like birds in a sanctuary." Wolf pours out his heart as he recalls a girl named "Teresa"; the lone ballad that closes the first side.



The most notable accomplishment on side two is the finale, "Jus' Can't Stop Me". The marching beat reminiscent of the Supremes' "Where Did Our Love Go?" (which was recorded by Geils a few years back) leads to a high-paced tempo that "jus'

won't quit."

In a period of super hype and commercialism it's a wonder how a band like Geils can compete with the Bee Gees or Village People. They can't, but then again, why would they want to?

Misplaced Ideals

The Ballad Of The Sad Café

by H.D. Kader

Sad Café, a six-piece Manchester band, will be opening the concert at Théâtre St. Denis for the progressive rock trio UK next Wednesday night. This will be their first Montreal appearance and comes on the heels of their latest release *Misplaced Ideals*.

Sad Café emerged on the new wave music scene in England two years ago. They copped their name from the title of Carson McCullers' book, "The Ballad Of The Sad Café", a three-cornered tragedy involving a frustrated spinster, a hunchback dwarf, and their boyfriend.

The album, available in Canada on A&M Records, is actually a combination of two previous British recordings on RCA: *Fanx Ta-Ra* and *Misplaced Ideals*. The material from the second record is far superior to the syrupy MOR ditties that one finds on the "Best of" North American release.

The first side has three successive songs that are quite good. The third, "Run Home Girl" is already enjoying both FM and AM airplay in Montreal. It starts off sounding like a Billy Joel tune, with characteristic saxophone introduction, then shifts into a Hall 'n' Oates impersonation. The banal chorus: "Better run home girl as fast as you can, Come home girl while you still can, Run home girl 'cuz someone's gonna be waiting when you get home" should really excite the teenyboppers out there.

Side one's opening cut, "Restless" and the following song "Here Come The Clowns" are delivered in a more original way than the rest of the LP. Sounding a bit like 10cc and complete with deep bass line and horn sections, the capabilities of this new musical group seem unlimited.

Their next album is being produced by 10cc's Eric Stewart, and hopefully he'll cut the crap out of *Sad Café's* repertoire, add a little bit of the 10cc's magic wit and the followup effort to *Misplaced Ideals* will be a smashing success.

Alice Cooper...

continued from page 11

*And I liked your late husband Donald
But what torture his memory brings
All sliced up and sealed tight in baggies
Guess love makes you do funny things*

And what would this album be if we were not exposed to the suicidal side of Alice Cooper? In "The Quiet Room", he is as candid as ever:

*They've got this place
Where they've been keeping me
Where I can't hurt myself
I can't get my wrists to bleed*

Much has been said about the lyrics of this album, which were helped along by Bernie Taupin, but ideas and words only make up half a song. In "From The Inside", Alice shows once more that he is one of music's best performers. His familiar rasping voice is on key as he rambles through tunes like "Serious" and "For Veronica's Sake".

One of the main reasons for Cooper's popularity through recent years is his hit singles. He shocked everyone in 1975 with "Only Women Bleed", a soft, sensitive song which, at that time, was unheard of from Alice. He followed that

up with two similar hits, "Never Cry", and "You And Me".

Alice's current single, "How You Gonna See Me Now", though not yet on the charts, is probably his best. The melody is vibrant and the lyrics are touching:

*How you gonna see me now
Please don't see me ugly babe
Cause I know I let you down
In oh so many ways*

The final ingredient in "From The Inside" is the package. Cooper is one of a minority of artists who believe that an album cover should be part of the entertainment. The jacket opens up to a picture representing a somewhat far-fetched cuckoo's nest scene. It also has lots of little doors and slots which open up to various other clever images with which the whole family can have fun with.

As one of the innovators in rock of the seventies, Alice Cooper has enjoyed the reputation of being a depraved, doped up, sadistic alcoholic. It's been rumored that he's just an ordinary Hollywood personality. He even plays golf with Bob Hope. But whatever his image, it cannot be denied that he is an entertainer and his album, "From The Inside", is definitely entertainment.!

PRODUCERS

Gigi Rosenberg, editor
Heather Pengelley, Terrice Bassler
Sachiko Okuda, Frank Funaro
Gail Heimann, Maggie Gosselin
Jan Sheltinga, Maggie Gosselin
Jan Sheltinga, Harry Kobljin
Sue Shears, Michael Pasternak
Peter Thompson and Ann Brocklehurst

Jazz...

continued from page 11

served to retard the progress of jazz towards recognition. "We've never had jazz in the daytime anywhere at anytime, and I hear the soaps are expanding to 90 minutes."

This problem is uniquely North American. Europeans have long respected and admired jazzmen. Japan is a sort of jazz utopia. "To be greeted at an airport by seven hundred people at one in the morning, with flowers and banners? That is something that will never happen in America," Jackson commented.

As Jackson sees it, hope for jazz

rests with the government.

the American National Endowment for the Arts or some such organization will see the desperate need and take action. In the case of the Lennox Jazz School, which closed for lack of funds, the responsibility for adequate funding rested with the government.

Jackson is quick to point out the most disturbing reality of it all. "There are only a few giants left. How long are they going to be around? They are a dying breed. Even today, it's like playing in a vacuum."

Milt Jackson is 56 years old. On June 8, he will celebrate 40 years of jazz in a special concert at Carnegie Hall. Jackson is still waiting.

Today...

continued from page 7

Activated Timer by S. Smith;
Frequency Counter by M. Sisak;
Recent Propagation Characteristics on 15 meter band by staff. deVE2UN. *"u"*
Too Far to Walk:
Moyses Hall Theatre at 8 pm.
Tickets Arts 155, Sadie's \$2.00, \$3.00.

FRIDAY

Graduate Students:
Friday Happy Hour 4-6 pm.
Dancing all night at Thomson House. 3650 McTavish St.

Blood Drive '79:
Presents "Coming Home"
starring Jane Fonda and Jon Voight, this 1978 film has been nominated for 8 Academy

continued on page 15

McGill Assoc. of
German Students'
presents

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FRIDAY,
MARCH 16

Die Moral der
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dir: Volker Schlöndorff

THURSDAY,
MARCH 22

*Nachtdienst
Mantra

THURSDAY,
MARCH 27

*Trotta
dir: Johannes Schaaf

THURSDAY,
APRIL 5

*Erikas
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dir: Ula Stockl
Carmina Burana

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be meaningful ones that will leave
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(Application deadline May 9th.)
August 8th. (Application deadline
June 8th.) September 12th. (Appli-
cation deadline July 11th.)

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Brochures and information can also be obtained from the following retail outlets:
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Classified . . .

continued from page 8

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Tan color "Christina" boots, size 7-

7 1/2, like new, paid \$140—asking \$35. (Leaving country) 288-3106.

372 — Lost & Found

LOST: Brown Briefcase in vicinity of Gertrude's March 8. If found please phone DON 286-1419.

374 — Personal *

Trip to Acapulco—\$399. May 13 - May 27. Price includes return air-

fare, hotel, hotel tax and service charge. Limited space. For more info, please call 747-9220 or 747-1723.

Is anyone planning to drive to Toronto this weekend? If so, I'd sure appreciate a lift. Call tonight up to 1 am. Mandy, 842-0702.

Watch for Sigma Chi on Saturday (75 People?)

385 — Notices

Want to rap with a Rabbi? Call Rabbi Israel Hausman 341-3580.

UKRAINIAN BEER BASH. Cheap beer & liquor. Sponsored by the Concordia Club. Thurs. March 15th, 7pm to 2am. 1455 de Maisonneuve, Rm 651. All Welcome

Interested in English Equitation? We offer elementary, intermediate & advanced classes in Hack, Dressage & Jumping. Info: 467-9409.

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BOOKING GOT YOU DOWN?

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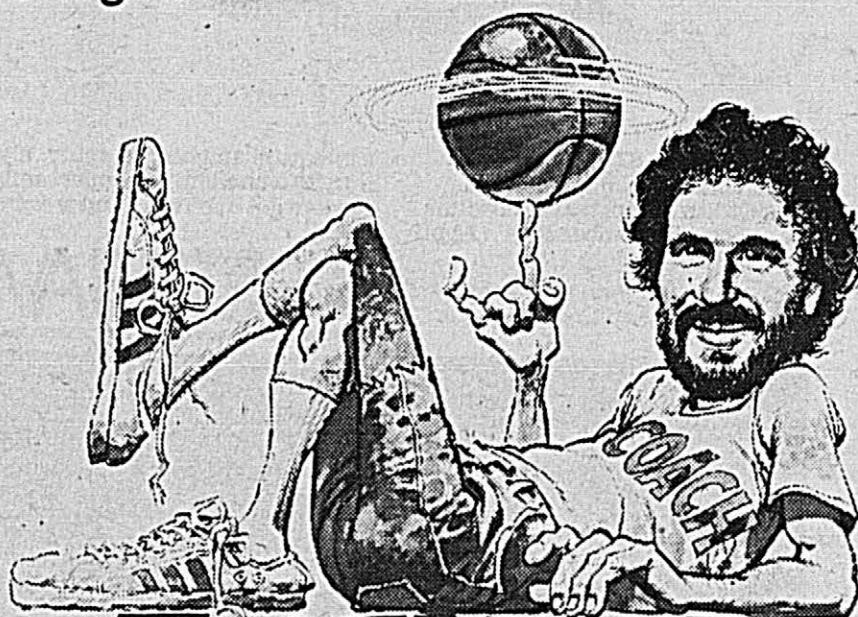
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For course listings or further information contact:

G. J. Marcotte, Director
Office of Continuing Education
Bishop's University
Lennoxville, Qué. J1M 1Z7
(819) 569-9551

ISA ELECTIONS

Deadline: Tues., March 20
Election date: Mon., March 26

NOMINATIONS FOR POSITIONS OF I.S.A. EXECUTIVE MEMBERS ARE AS FOLLOWS:

PRESIDENT
EXTERNAL VP
INTERNAL VP
TREASURER
CHAIRMAN
SECRETARY
PUBLICITY OFFICER

More information can be obtained by calling or dropping into I.S.A. Office, Union B15, 392-8940

Today...

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Awards, including Best Film, Best Actress and Best Actor. Showings are in L-132 at 7 and 9:30 pm on Friday, March 16. Donors admitted free, others: \$1.50. Before the first show we will have the draw for the trip to Ireland, first prize in the Medical Blood Drive '79.

McGill Outing Club:

Medicine for MOCers: Second class. Leacock 232 Friday. All welcome.

McGill Ski Team:

Drop by Gertrude's Friday at noon to obtain tickets to athletics banquet and cheques for expenses.

Take the metro:

"Too Far to Walk", Moyse Hall Theatre Friday at 8 pm. Tickets - Arts 155 Sadie's \$2.00, \$3.00.

Faculty of Music free concerts:

Recital Room C-209 6:45 pm Friday. Jazz Clinic, direction Armas Maiste.

Einstein Centennial Seminar:

Undergraduate science lectures. Leacock Building, Rm 132. Friday 2:30 pm, Dr. Lewis Pyenson of U. of M. on "Einstein's Education: Mathematics and the Laws of Nature". 4:15 pm, Dr. Richard Price of the University of Utah on "Einstein, the Universe and Black Holes". Introductory remarks at 2:15 pm and concluding remarks at 5:30 pm.

Faculty of Music:

Pollack Concert Hall 8 pm: McGill Opera Studio presents Don Pasquale (three-act opera) by G. Donizetti. Director E. Della Pergola, conductor: Uri Mayer, stage direction, Edith & Luciano Della Pergola. Soloists, Orchestra and Chorus of McGill Music Faculty. March 16, 17, 18, 19, Admission \$4.00, students: \$1.00.

Developing-Area Studies:

Pierre Beaucage, Anthropologie, UQAM, Cary Hector, Science Politique, UQAM, Daniel Holly, Science Politique, UQAM, and Carlos Johnson, Research Associate, CDAS, will hold a round-table discussion on "The Significance of Theories of Underdevelopment and Dependency" Friday at 2 pm in the seminar room, C103E, of the Macdonald-Harrington Building. All welcome.

Happy Hour:

The ubiquitous Happy Hour keeps rolling on. Friday 5 pm at Sigma Chi, 3581 University St. Friday special: "The Paralyzer".

Debating Union:

There will be novice training Friday at 2 pm in B-16 as usual. Everyone welcome!

Sigma Chi Fraternity:

Happy Hour before the party, from 5 pm. Mystery, special. This week's munchies can be relieved with piping hot pizza. Everyone welcome.

Association of German students:

Presents Die Moral der Ruth Halbfass by Volker Schlöndorff in its weekly series of New German Cinema. German-language version. Friday 8 pm in the German Lounge, 6th floor, SBB. All welcome. Free.

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HILLEL CASINO

Saturday
MARCH 17

8:30 PM
3460 Stanley

The Official Photographer of Old McGill '78 will be taking your Application, Passport or Portrait Picture...



(color or black & white)
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Members are hereby notified that the Executive Committee has called a General Meeting to be held at Leacock 26 on Friday, March 16, 1979, at 8 pm. The agenda will be

1. To receive and adopt minutes from last general meeting.

2. Reports from the Executive Committee.

3. Election of new Executives.

Please note the following list of candidates:

President: Kwong-Shu LAM (acclaimed)

Internal Vice-President: Wai Nang LAM (acclaimed)

External Vice-President: William TAN (acclaimed)

Secretary: To be appointed by new executive committee

Treasurer: Kong Ann SOON (acclaimed)

Cultural Chairman: Tsung Bong HONG (acclaimed)

Social Chairman: Gina CHENG (acclaimed)

Sport Chairman: To be appointed by new executive committee

Publication Director: Wing-Man LEUNG (acclaimed)

Publicity Director: Edward LEUNG (acclaimed)

Members are reminded to bring both their McGill I.D. and MCSS MEMBERSHIP CARDS. Refreshments will be provided.

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Students' Society Applications

are hereby called for the following positions

EDITOR-IN-CHIEF OLD MCGILL '80

Old McGill '80 is the hard cover, 300 page yearbook for the 1979-80 school year. It will include photographs of all McGill graduates of that year as well as other relevant material as the Editor sees fit.

EDITOR-IN-CHIEF STUDENT HANDBOOK

The Handbook will be given to every student at McGill during registration in September 1979. The book will include introductory material about McGill, Montreal, and the Students' Society.

CHAIRPERSON BLOOD DRIVE COMMITTEE

Blood Drive '79 will be held during five days in October 1979 in the Union Ballroom. The Chairperson must choose a committee to oversee publicity, entertainment, door prizes, clinic volunteers, etc.

CHIEF RETURNING OFFICER (CRO)

The CRO will supervise Students' Society elections and by-elections during the 1979-80 school year.

COORDINATOR SECONDHAND BOOK SALE 1979-80

The Students' Society will sponsor two secondhand book sales to be held in September 1979 and January 1980. The Coordinator must organize both sales, which includes finding student staff.

CHAIRPERSON WELCOME WEEK '79

Welcome Week is the week of activities held in September to welcome new and returning students. The Chairperson must choose a committee to oversee publicity, entertainment, etc.

CHAIRPERSON MCGILL PROGRAM BOARD

The Program Board, set up this year as a cooperative effort of several major campus groups, is involved with all aspects of programming including concerts, theatre, guest speakers, dances, seminars, etc. The Chairperson will chair monthly Board meetings, organize student volunteers at events and play a major role in selecting activities to be sponsored.

OMBUDSMAN OF THE MCGILL STUDENTS' SOCIETY

This position established by the Students' Society Constitution serves as a means by which students can obtain help in cutting through McGill bureaucracy at all levels and to inform students of the proper channels to air grievances.

NOTE:

All of the above positions are considered voluntary, however, in some cases small honoraria or part-time employment pay is involved.

Application forms are available in the General Office of the Students' Society, Room 105, 3480 McTavish Street. Completed applications should be submitted to Ms. Denise Despres, Secretary, in the General Office NO LATER THAN 4:30 p.m. WEDNESDAY, MARCH 21st, 1979.

Westerners make hay out of Quebec

by Doug Smith

of Canadian University Press
Lowell Murray, the Progressive Conservative Party's election strategist, is worried about Quebec. He is dismayed at the possibility that the Tories will draw all their support from English Canada and pick up only two or three seats in Quebec. With luck, he thinks they may get as many as six to twelve seats there.

The Tories are now "on the right side of many issues," Lowell thinks. Nor does he think there is any hostility towards the Tories in Quebec.

That may be true—and we'll find out in the spring. But Tories in Western Canada seem to be doing their best to stir up and capitalize on many Western Canadians' hostility towards Quebec.

This sentiment, most recently brought to public attention by Bill Vander Zalm's light-hearted and lyrical reference to Rene Levesque as a frog, is never far from the

surface in Western Canadian politics. The examples are numerous: Vander Zalm said that calling Quebecois frogs was a "fun thing"; during the October by-elections, the PC candidate in St. Boniface, Jack Hare, told reporters he was not campaigning in the francophone section of the riding because "the priest in the pulpit says vote Liberal and what can you do?"

The Tories are not, of course, the only ones exhibiting this anti-Quebec feeling. A recent letter in the *Winnipeg Free Press* denounced the introduction of the metric system as another sign of the domination of Quebecois culture, since it was Napoleon who introduced the metric system to Europe.

One of the most blatant and popular expressions of anti-Quebec sentiment was a newspaper column by Brampton columnist Catherine Ford. The column, called "Quebec, go suck a lemon," was reprinted in weekly newspapers

across the West and was used as an editorial by many radio hotliners. A few extracts;

"I would love to speak French, but I don't want it shoved down my throat."

"Quebec, you're the embodiment of everything I hate about minority groups."

"The whining, the yelling, the screeching about your rights, with little concern for the rights of others. I'll let you in on a secret. Your rights end where mine begin, and when you spit in my face, expect a reaction."

The column did get a reaction—most of it favorable.

When Dan McKenzie, the Tory MP from Winnipeg South Centre and one of the leading rednecks in the PC caucus, was asked last year about possible reactions to Quebec separation, he predicted a one-day war.

In his constituency reports, one of McKenzie's favourite ploys is to list what he calls "The Liberal Appeasement of Quebec ... With Your Tax

Dollars." These include such things as:

"Moving federal civil servants from Ottawa across the river to Hull, Quebec. Even with the threat of separation, the Liberals are building massive complexes and turning Ottawa into a ghost town."

McKenzie also claims that Place du Portage in Hull poses a serious threat to the survival of the nation's capital.

Some of the more curious opinions on the rights of French-Canadians have been expressed by rural PCs, either in reports to constituents or in columns they have in the local papers. One of their more persistent habits is to tangle up the prime minister's war record, the Quebec conscription issue, and bilingualism. Here's Gordon Ritchie in the *Dauphin Herald*:

"I thought it significant that Mr. Trudeau spoke about the Legion Hall because he was the one who got into the famous problem of his age by reducing it by three years in the 1940s in order to escape the draft of the Second World War and who also sat on the platform with Mr. Drapeau, the mayor of Montreal, when Mr. Drapeau was running as a Bloc Populaire candidate, an Anti-Conscription Party in the 1940s. Had all Canadians followed Mr. Trudeau's lead at that time, there would have been no Legion Halls to go to."

In the *Portage La Prairie Daily Graphic*, PC MP Peter Masniuk was blunter. "To the prime minister, bilingualism is apparently more important than was the Second World War."

The new conscription issue for Western Canadians is French on their cornflakes and the air traffic controllers' issue. McKenzie has lists of importers who have lost money and business because of the packaging regulations, and says his constituents cannot get many products to which they have been accustomed.

In the summer of 1976, the government abolished capital punishment, another the redneck Tories' favourite hobbyhorses, at the same time the nation was divided over the air traffic controllers' strike. Masniuk blended the two issues into one article when he pointed out that Trudeau made one of his few moving and eloquent speeches in speaking against the death penalty and also appeared to be supporting *Les Gens de l'air*.

The Western Tories are also concerned over the "francophonization" of Air Canada. Gordon Ritchie feels the scheme was one of former president Yves Pratte's "pet phosias."

Tories like McKenzie also favour some of the proposals of the Canadian Aviation Fellowship that relate to Air Canada. These include establishing Toronto as the

main maintenance base, moving essential units to Toronto to counter the growing "threat of Quebec independence," and relocating



company headquarters in Toronto.

Tories like Joe Clark and Robert Stanfield have been trying to cool the anti-French sentiment of some of their Western colleagues. But a Clark government will by definition have many MPs in its ranks who have told their constituents they are opposed to the Official Languages Act. These MPs have taken legitimate complaints with the act and brought out their anti-French bias.

This time around, the West will be solid.

And, much of it will be symbolized by the t-shirt cartoon of a beaver strangling a frog encaptioned, "English is the official language of aviation."



at





A black and white caricature of a man with a large, prominent nose, wearing a fedora-style hat and a suit jacket. A name tag on his lapel reads 'PRES.'. The drawing is done in a simple, sketchy style.

Graphic by Ben Rosenbom

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SWEATSHIRTS



Letters

Fee, fi, fri-dum

To the Daily:

I come from a tiny island in the South Pacific called Fri-dum. To be perfectly honest, there are so few people on my island, and those few are so widely dispersed, that there is really no need for formal government. Since the U.N. wants us to modernize, they gave me a grant to come here and study government and political science. So, you can imagine my excitement about seeing democracy in action.

I decided to begin with "free speech." The concept fascinated me. In my land, people just sort of get along, and say what they want, so it hadn't occurred to me that there would be places where one had to pay to be able to speak, and that places where speech was free would be considered special. Funny me, I lost my notes on the plane, and I forgot whether Canada was free-speech or not. I intended to find out.

In this exploratory frame of mind, I went to see the speech by the Chinese ambassador to Canada. I'm sorry, but I can't tell you his name because it was never announced. Strangely enough, I discovered that speech conforms to the same rules of economics as any other commodity. At first, I thought speech must be free here because there were a whole bunch of Vietnamese people saying what they wanted to. I thought that they must have been new to this free-speech land because they had so much to say. They looked like they were having so much fun! My friend said that they were so happy because speech was not free in their homeland, but I don't know.

Then, much to my dismay, I found out that speech isn't free

at all, but that the dollar had sunk so low that even the Vietnamese could buy as much as they wanted. Anyway, the Chinese ambassador must have forgotten his wallet at home, because none of the people who were screaming away would sell him any. I think they must have bought the place out because no one else could speak either.

Oh well, all is not lost. I'll sure remember whether or not Canada has free speech.

Kwood-all
President
McGill Fri-dum
Students' Society

J'accoussa

To the Daily:

I would like to point out that in your article "ASUS Candidates state their aims" I was quoted as saying that the International Association for Students of Economics and Commerce (AIESEC) had an office and did nothing.

This is false, the association I was referring to was never mentioned by name because I wanted to get more information before accusing (sic) anyone. I did mention that I felt that AIESEC should not be funded exclusively by the ASUS since a great number of the members are Commerce students. However, I was told that the ASUS funded this association along with the Management Undergraduate Society. Once corrected, I admitted that I was not aware of this. Never did I mention that AIESEC was the association which had an office and did nothing. Again, I refused to name the association until I had more proof.

John Coussa
Arts U2

Ed. note: The reporter maintains the quote is accurate.



McGill's most famous figure skater

To the Daily:

Last Thursday (March 8, 1979) there was an article about Marie-Thérèse Cloutier in the Sports section of the Daily. I found the article to be in gross error and unfair to the other competitor for McGill at Kingston (Danielle St-Amour), the other participants of the ice show (especially the other soloists), and to the McGill Figure Skating Club.

The article is in gross error due to the title and the item in the first paragraph, which claims that Marie-Thérèse is McGill's most famous figure skater. She is not! McGill's most famous figure skater is probably Candy Jones who is the defending world professional-pairs champion.

The article mentions that Marie-Thérèse represented McGill at Kingston and was among the three best skaters (she finished third in both Free Style and Dance and was in the bottom half of the competitors in Interpretative). If mention is made about the Kingston competition, then mention must also be made of Danielle St-Amour who also represented McGill at the competition (and she did so with a pulled muscle in her leg!).

The article is unfair as it was published in lieu of an article (complete with a picture) aimed at announcing the Ice Show. The McGill Figure Skating Club did not consider this article fair publicity for the Show.

The other soloists, among whom many are equally famous and enjoyable to watch include (in alphabetical order): Margaret Ballantyne, Annie Dubé, Dale Jarka, Marjorie Rosenbluth, Danielle St-Amour, and Carol Talmage, all should have been mentioned.

To all the forgotten soloists listed above, as well as all the

other unmentioned people involved in the Ice Show, you performed superbly Saturday night—a rose to each of you.

Lawrence Weiss
Chairman
Sports Club Council's
Entertainment Committee

Help stamp out discomania

To the Daily:

The sun had set, and the wolves were early. I was inside with the beer just in time; the pack was halfway down the block and drawing a bead on me as I ducked into my door. You might think that a city as big as Montreal would be free of wolf packs—the old lady across the hall was too slow last week and it was an awful sight. The cops were so scared they refused to come until daylight.

The wolves are bad enough, but we had an apartment full of bats last month. I wasn't there, but my roommate was on mushrooms that night, and he hasn't been the same since. He trapped a few in the oven and they cooked at 500 degrees for a full half-hour before they stopped flapping. But what of this?

The beer was cold and the living room warm and soon the case of beer was empty. I started shooting beer caps at the snakes, and had one stunned when Dr. Vee and Mr. Bee strode in with more froth. Gracious host that I am, I kicked the rattler under the couch and opened the bourbon.

We debated about the evening activity over boiler-makers and exports for a while. The only thing we could agree upon was the weather (cold enough to freeze the balls off a brass witch) and the wolves. Dr. Vee patted his shoulder holster and said something about a lot of "hamburger meat" outside of the market. Dr. Vee has a penchant for .45s and dum-dums, although Mr. Bee and

myself favor repeating shotguns for dealing with the animals.

With the beer all gone, and the whisky soon to follow, we resolved to cruise the campus and raise some Cain. The three of us having been raised on good old-fashioned Yankee keg-parties, frat-parties, dorm-parties and so forth, we expected a bit more of the same when we came to study with our neighbours to the north. We were sadly disappointed, but we continue to search, perhaps pointlessly, for imaginative parties in a city sapped of strength by that insidious enemy of democracy—DISCO.

It is to this problem that I would like to address myself. Disco is politically unsound, morally wrong, physically destructive, and psychologically destructive. Discos are notorious nests of subversion, and have been used as fronts by such a wide spectrum of radicals and reactionaries that the Ku Klux Klan and the Weathermen are easily accommodated. Most major religions are historically against the frequenting of discos; "...and the wrath of the Lord shall be visited upon the house of DISCO." (John 12:34).

The physical and mental states induced by disco music can only be described as devastating. Men and women in perfect health who started going to discos seem to have aged from three to ten years for each actual year they spent at discos. More details about the detrimental effects of disco can be found in an article in the American Medical Magazine, January 1979, by Dr. Gonzo of the Senate Subcommittee on Pop Culture (SSPC).

In conclusion, Dr. Vee, Mr. Bee and myself find it a damn shame that the vitality of an already feeble nation should be

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The McGill Daily

Canada's Only Students' Daily

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Letters...

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so close to destruction by this strange and dangerous phenomenon. We urge the people of Montreal to set the gears of legislation in motion to regulate this fiendish killer of youth. We would like to suggest a close examination of the laws in effect in the United States

which have been recently passed to control the sale, use and possession of disco, and note the drastic reduction of disco-related emergency room admissions since the laws came into effect.

We feel that this is a major problem in Montreal, and Canada, and we truly believe that many of the social problems encountered today could be curtailed by the government control of disco. We also urge the formation of local study groups to further explore the dangers of disco, and to teach the first aid

needed by a person who has been inadvertently exposed to this insidious killer. Basically this type of illness can be reversed most effectively by slapping the victim's face and putting Bob Dylan records on at a high volume. However, not all victims respond in the same way, so consult a hospital or doctor first.

Again, we must repeat, ONLY YOU CAN PREVENT DISCO.

Mister Bee
Doctor Vee
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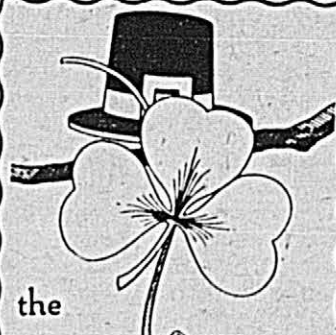
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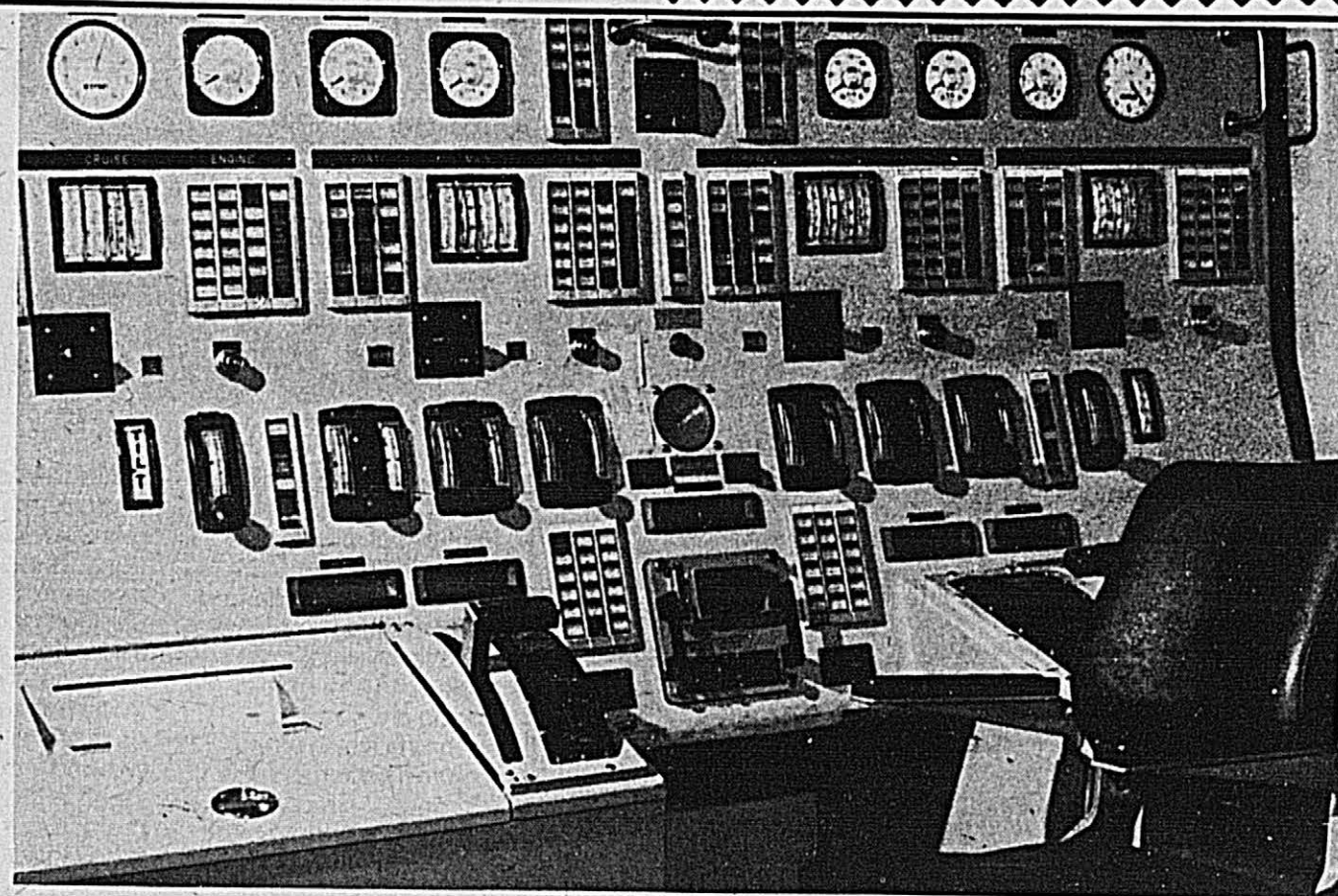
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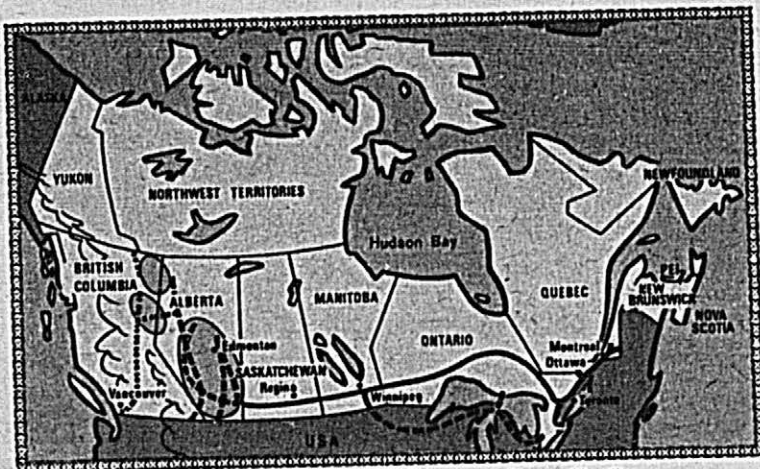
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